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COSTUME SILHOUETTES

BY
MARY EVANS, B.S.

J. B. LIPPINCOTT COMPANY

LIPPINCOTT'S UNIT TEXTS

EDITED BY BENJAMIN R. ANDREWS, PH.D., TEACHERS COLLEGE, COLUMBIA UNIVERSITY

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*WITH 19 ILLUSTRATIONS OF HISTORIC AND MODERN
SILHOUETTES OF COSTUME*



PHILADELPHIA CHICAGO LONDON
J. B. LIPPINCOTT COMPANY

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COSTUME SILHOUETTES

INTRODUCTION

For those interested in the artistic, economic, or historic phases of costume a study of the silhouette possesses considerable interest and value.

As the average person is usually inclined to give attention to a particular detail or part of a costume, for instance a sleeve or head-dress, without much consideration of its effect on the entire costume, a study of silhouette demonstrates very simply the necessity for the right relation of each part of the costume to the whole, as well as to the figure of the wearer. Furthermore, it is apparent to the most casual observer that there is always a definite silhouette of fashion, rapid as are its changes in this present century, and that to avoid being conspicuous and eccentric in appearance, one should keep more or less to the general silhouette of the day. The well dressed woman, however, does not follow it slavishly, but rather adapts and modifies it to suit her particular type and mode of life.

The study of the silhouette of other days is especially suggestive to the modern designer, alert as she is for new ideas to adapt to present day dress. It also aids her in knowing what to avoid as well as what to select and modify, for no good designer would contemplate placing before the public reproductions of the distorted figures made in the past by certain innovations of dress.

For the student of costume, silhouettes illustrate in a graphic, broad, and definite manner the gradual changes in the outlines of costume resulting from the progress and development of commerce and art; of political, social, and religious ideas from the earliest period of Egyptian civilization to modern times.

Many of the figures on the succeeding pages have been made from illustrations in the following books on costume: RACINET, "Le Costume Historique"; HOPE, "Costumes of the Ancients"; KRETSCHMER, "Costumes of All Ages, Ancient and Modern"; "Zur Geschichte der Costume", and PAUQUET FRERES, "Modes et Costumes Historiques."

THE EGYPTIAN SILHOUETTE

THE silhouette of the ancient Egyptian woman, peasant and princess alike, seems to have shown a great disinclination to change; a marked contrast to the very frequent changes which take place in that of our modern costume. For over a thousand years, from the beginning of the Old Kingdom, 2980 B. C., to the Empire, 1580 B. C., the Egyptian woman wore a straight, simple dress which hung from the breast to the ankles, supported by a strap or brace over one shoulder. This dress was very narrow, without folds, of soft, transparent material, wool or linen, and clung closely to the figure. Early in the Empire the dress was carried over the left shoulder, and soon a sleeve was added. In this same period the straight, simple silhouette characteristic of the early costume was broadened somewhat when the full, plaited, transparent over-dress and the long, loosely flowing cloak were introduced.

The hair, elaborately dressed and hanging in heavy tresses over the shoulder, played an important rôle in the making of the silhouette. Straight at first, the hair was later, in the Empire, braided and curled in a very elaborate manner.





FIG. 1.

THE GRECIAN SILHOUETTE

IN THE figure opposite we see the silhouette of that costume which forms our ideal of proportion and grace of line. The Grecian chiton, or dress, of the Classical period, falling from the shoulders to the feet and held in at the waist or just below the bust, by a cord or girdle, allowed the utmost freedom of motion to the body. In this particular it was a marked contrast to the sheath-like garment of the Egyptians. The top of the rectangular piece composing this garment was folded down about a foot or more from the point of attachment at the shoulders, and fell in soft, graceful cascades on the sides from the shoulders to the hips. The material used by the Grecians in their chitons was at first usually of wool or linen, silk having been introduced from the Orient and worn in the later historical period; soft, sometimes crepe-like in texture, the fabric added its share to the long, graceful folds which we see represented in the old Greek statues.

The coiffure of the Grecian woman followed the contour of the head, the hair being usually parted, drawn back from the face, and fastened in a knot at the back of the head. Fillets were frequently wound several times around the head, or these were replaced by the *splendone*, a band of ornamental cloth or leather, and by hair nets, all helping to keep the profile simple and natural. As the Grecian woman wore no hat during her rather infrequent journeys from home a sheer, thin veil of cotton, or a fold of her mantle formed a protection for her head and face.

QUESTIONS

1. Why is it that the costume of the Grecian woman is considered the best in design of all the types of costumes which have been developed throughout the ages?
2. Collect clippings of modern dresses which have sleeves showing suggestions of Grecian drapery.
3. Which materials in fashion today lend themselves to the soft drapery mentioned above?
4. Find a picture of "The Porch of the Maidens" in a geography, history, or history of art text-book and try to drape on yourself the dress or chiton represented.



FIG. 2.

THE SILHOUETTE OF THE ROMAN WOMAN

As the stola, or dress, of the Roman matron was so similar to the chiton of the Grecian woman it seems hardly necessary to include a description of it here. The silhouette on the following page is that of the Roman woman wearing her palla, or wrap, which in cut and manner of wearing resembled the himation, or mantle of the Greeks.

This shawl-like wrap was a rectangular piece of white, woolen material draped around the body in a simple and graceful manner. One side of the rectangle was drawn over the left shoulder, the corner, usually weighted, hanging below the knee; then was drawn across the back, under the right arm, and the other end thrown over the left arm or shoulder according to the wearer's fancy. Fig. 3 shows the palla brought up from the shoulder to form the head covering referred to in the preceding description, as well as the short sleeves of the stola, some form of sleeve being almost always found in the Roman stola or tunic. The bracelet at the wrist is an indication of the fondness for jewelry displayed by the wife of the Roman citizen.

QUESTIONS

1. Compare the costume silhouette of the Greeks with that of the Romans in the pictures and casts in the class room and halls of your school; or compare pictures in histories or in encyclopedia articles.
2. Using a large rectangle of cloth and following the description above, drape on yourself the palla as worn by the Roman woman. What suggestions does this offer for a modern wrap? What type of woman do you think could wear successfully an adaptation of this Roman garment?
3. Look up "silhouette" in the Encyclopedia Britannica. How does the term apply to costume?



FIG. 3.

SILHOUETTES OF THE MIDDLE AGES

AS FRENCH costume is the basis of practically all of our modern dress, we must turn next to the simple tunics and wraps which clothed the early inhabitants of that country we now call France. The ancestors of the French, the Gauls and the Franks, wore tunics and flowing mantles which gradually increased in length and fullness as the ideas brought by their warriors from Italy and later by the Crusaders from the East were adopted. In general the costume of the earlier centuries of the Middle Ages, which began with the fall of Rome in 476 and continued until 1500, hung loosely from the shoulders: it was sometimes held in slightly by a broad, ornamented girdle, and had long, flowing sleeves. Over this dress was worn a long, loose mantle, while the head was covered by a large, embroidered veil, the latter being the article of attire decidedly characteristic of the woman of the Franks.

By the twelfth century the dress of the women became more fitted, a pliable material being used for the upper part of the dress which was closely drawn to the form and laced in the back or under the arm. The skirt fell in straight, fine folds to the ground; the sleeves were either bell-shaped, long and flowing, or long and close fitting. A small, circular veil surmounted by a circlet and showing the hair, which was worn in long braids or flowing, replaced the earlier large veil, and was in turn succeeded in many instances by the wimple, that linen head-dress which completely covered the hair, the sides of the face, and the chin, and which to-day is worn in a modified form by the nuns of some religious orders.

The new and characteristic garment of the thirteenth century, the surcot, made no radical change in the silhouette, but in the fourteenth and fifteenth centuries we find a decided tendency away from the long, straight dress hanging loosely from the shoulder to the more fitted costume of the succeeding four hundred years.

Characteristics of the art of the Moyan Age were frequently reflected in the costume of the time. In Gothic architecture the note of emphasis is found in the long and pointed arches; in the straight, clinging lines of the garments; the points of the shoes, and the tall head-dresses of the fourteenth and fifteenth centuries,



FIG. 4.

this same idea of length and height was carried out. This period from 1300 to 1500 was full of the eccentricities of extreme fashion, and in the silhouette of these years we see the very short, tight bodice with long flowing skirt; the pointed shoes which frequently reached the length of two feet; and the high, unwieldy head-dresses. These Moyen Age head-dresses, or hennins, were cone-shaped, heart-shaped, round and pointed; they completely covered the hair, and were frequently one yard in height. Many of the cone-shaped hennins had attached to them enormous wire frames which were covered with stiffly starched gauze. We are told by historians that Isabelle, the wife of Charles VI of France, wore such extremely high head-dresses that the door-ways of her castle of Vincennes had to be raised in order to accomodate her.

The materials of which these costumes were made were cloth, velvet, rich damasks, and other handsome silks.

QUESTIONS

1. Would the type of silhouette shown in Fig. 5 be practical for the modern woman? List your reasons in favor of or against this silhouette for present day use
2. Does the architecture of our homes have any restraining influence on our costume? If so, what?
3. What points of similarity do you find in Gothic architecture and the costumes of the latter part of the Middle Ages?
4. What are the sources of inspiration for the designing of the long, flowing sleeves, so generally worn in 1922?





FIG. 5.

THE SIXTEENTH CENTURY SILHOUETTES

AFTER a period of transition, the latter part of the fifteenth century and the early part of the sixteenth century, when the eccentric costume of the Middle Ages gradually disappeared and was replaced by one more simple and dignified (Fig. 6), we find a great change in the silhouette due to the introduction of the corset, known then as the basquine, and the hoop, or vertugale. This first hoop made the skirt funnel-shaped in appearance, narrow at the waistline and spreading to considerable width at the feet. The bodice, worn over the basquine, was tight fitting and had bell-shaped sleeves which in many instances were edged or lined with fur. In this century the sleeves were objects of especial extravagance: they were heavily embroidered, slashed, and otherwise ornamented with furs, laces and jewels, and were not always attached to the gown but hung free from the shoulders.

The head-dress of the lady of the Renaissance was simple and becoming; a refreshing contrast to the ridiculous hennins of the preceding years. The hair was arranged with soft curls below the small, close fitting cap, made of rich materials and the precious jewels which were used in such profusion during the Renaissance.

The portraits of Catherine de Medici and Queen Elizabeth portray for us the distorted silhouette which was characteristic of the late Renaissance costume (p. 15). The vertugale became barrel-shaped, extra skirts being worn to give greater bulk, while the size of the hips was increased by the wearing of plaited ruffles about the waist. The whalebone corset made the waistline very small and extremely pointed in front. Ruffs, introduced from Italy, became very popular at this time, soon growing to such proportions that wire frames were necessary to support the mass of starched, fluted cambric edged with beautiful Florentine and Venetian laces and cutwork. The ruffs, both the round and standing ones, necessitated a high dressing of the hair. In order to balance the size of the skirts the sleeves were quite voluminous at the top, the ancestors of the nineteenth century leg o'mutton sleeves.

As heaviness and bulk seemed to be desirable features, such materials as



FIG. 6.

would further this effect were chosen by the woman of fashion. Rich velvets, velours, satins and damasks, as well as cloth of silver and gold composed these gorgeous costumes.

QUESTIONS

1. Make a collection of pictures of famous French and English personages of the sixteenth century and compare the costumes worn in the two countries at this time.
2. What suggestions for modern costume do you find in that of the sixteenth century?





FIG. 7.

THE SILHOUETTES OF THE SEVENTEENTH CENTURY

THE disappearance of the hoop in the early years of the seventeenth century caused a change in the outline of the costume worn by the woman of fashion. Its influence, however, was still apparent in the drapery and puffing of the overskirt at the hips. The corset remained in fashion as did the fitted bodice, the waistline of which was somewhat pointed in front or, in some cases, raised slightly above the normal position and straight. Over the rather even, round length, underskirt was worn an overskirt which was open in front, its fullness falling in long, graceful folds, or arranged in draperies at the sides. This overdress was frequently very long and trailing.

The neckline of the early seventeenth century bodice was usually round and finished with a wide collar, either flat or wired to stand away from the head. With the long, full, slashed sleeves were worn the turned-back cuffs, lace-edged to repeat the decoration of the collar.

In the latter part of the century, during the reign of Louis XIV (1643-1715), there was greater elaboration of detail in costume, while the general lines remained unchanged. The sleeves decreased in fullness and length, reaching to the elbow, and were finished with soft ruffles. The large collar and cuffs of the earlier years disappeared, while the neckline, as a rule, adhered more closely to the neck at the sides than formerly.

The passing of the ruff from the realm of fashion permitted a low dressing of the hair, which was knotted in the back and worn in soft curls about the face until 1680 when the elaborate coiffure à la Fontage became the favorite of the fashionable world.

The materials of the seventeenth century were exceedingly rich and decorative. Heavy satins, brocades, and velvets, as well as handsome transparent fabrics added to the effectiveness of the costume.



FIG. 8.

QUESTIONS

1. Make a study of the portraits of the seventeenth century; then cut in muslin, or other practice material, several collars similar in line to those in the portraits and try the collars on various classmates. Note what effect the falling, broad collar has on a person with:

- a.* Square shoulders.
- b.* Sloping shoulders.
- c.* A long, slender neck.
- d.* Hair dressed high on the head.

2. Compare the collars and cuffs of the Puritans of New England, with those worn by the French and English at this time.

3. Make a collection of samples of materials, which would be suitable for use in obtaining silhouettes, similar to those in Figs. 8 and 9.





FIG. 9.

THE EIGHTEENTH CENTURY SILHOUETTES

EVEN as we revert to the old-period costumes for ideas and suggestions for our present day wardrobe, the leaders of fashion in the eighteenth century turned for inspiration to the sixteenth century and later, to classical Greece and Rome.

About the year 1718 the hoop returned to popular favor, becoming the dominant feature of the eighteenth century costume up to the Revolutionary period (1789-1799). The panier, as the hoop was then called, was at first of moderate size but soon became of exaggerated width at the sides, still remaining flat in front and back. It was worn with the one-piece princess dress which hung semi-fitting in front, and with plaits from the shoulders to the ground in the back, the dress pictured so frequently by Watteau in his exquisite canvases. Of the two-piece costume consisting of an elaborately decorated skirt and tight, pointed bodice with its short sleeves and square or rounding neckline, the panier was also an important feature. The skirts were frequently short in order to display the dainty clocked stockings and high-heeled slippers with their accompanying buckles at the instep.

In the early part of the period of Louis XV the hair was dressed very simply; waved and combed back from the forehead. It remained, however, for Marie Antoinette and her ladies to introduce the elaborate coiffures and extreme head-dresses, which call to mind the absurdities of the Middle Ages. On top of the elaborate erections of gauze and puffs were placed feathers, ribbons, flowers, and curious ornaments representing landscapes, ships or events of a political or social nature.

The materials of this century were generally simpler in design, of more delicate values, and lighter in effect than the gorgeous fabrics of the preceding one. Taffetas, plain, striped, and small patterned, came into fashion during the reign of Louis XV and were admirably suited to the puffs and draperies of Milady's gown. The heavy Venetian and French point laces, being too heavy for the delicate new fabrics, were replaced by the lighter French and Flemish laces such as Point



FIG. 10.

d'Alencon, Valenciennes, and Mechlin which added grace and delicacy to this exaggerated but withal charming costume.

With the French Revolution there came the natural reaction away from everything favored by the former monarchy. Costly materials, the corset, and the panier were alike discarded, and women, in their effort to obtain something entirely different, turned to a period far removed. The excavations of Pompeii and the campaigns of Napoleon taking place at that time in the countries of the Mediterranean turned popular attention to classical civilization, and by the time of the Directorate, 1795-1799, we see the third great change in silhouette, one based on the garments of Greece and Rome. The short waist and tiny sleeve, the long, straight, and narrow skirt of simple, inexpensive muslin, lawn, and India prints became the fashion of the day. The hair dressing was a more or less faithful reproduction of that of the old Greek and Roman statues, though for some devotees of the new order long hair was a thing of the past, short hair *à la Titus* being the vogue. The shorn locks of the victims of the guillotine were the direct inspiration of this particular mode of hair dressing, known also as the coiffure "*à la Victime*."



FIG. 11.

QUESTIONS

1. Make a study of the costume silhouette of the American women, during the period of the Revolution. How does it differ from that worn by the French women, at the same time?
2. Compare carefully Fig. 10 with Fig. 12, from the point of view of:
 - a. Picturesqueness.
 - b. Practicability.
 - c. Healthfulness.
3. Would you favor a revival of the style of hairdressing fashionable during the reign of Marie Antoinette? If not, give reasons for your objections.
4. What effect would a silhouette similar to that of Fig. 11 have on a short, stout person?
5. What type of person would the lines of the silhouette in Fig. 12 suit?
6. On what occasions could a gown, with a silhouette adapted from that of Fig. 10 be worn today? Make sketches of several gowns, showing adaptations of this silhouette, for members of your class.
7. Make a list of famous characters of fiction, whom you remember described as wearing this type of costume.

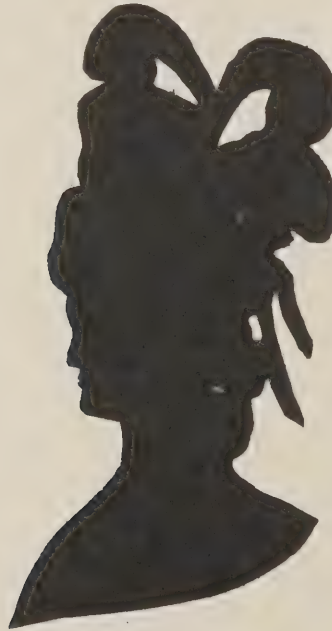




FIG. 12.

SILHOUETTES OF THE NINETEENTH CENTURY

THE early part of the nineteenth century saw the classic type of costume developed into the one which was characteristic of the First Empire (1804-1814), when the skirts were still straight, with a little fullness, the sleeves long, and close-fitting, or very short and puffed, and the waist more abbreviated than before. The materials of the Empire period were heavily embroidered, spangled, and fringed, reflecting in texture, design and colour the influence of the Orient on the French at that time.

But this simplicity of silhouette was not destined to be more fortunate than its predecessors in remaining the favorite of whimsical fashion, for during the period of the Restoration (1814-1830), a decided change in costume occurred. The waistline, due to the return of the corset about 1809, was gradually lowered, until by 1822 it was in its normal position, its size and straightness of line being emphasized by a tight belt. In order to balance the gradually increasing width of the bottom of the skirt, a width accentuated by over-abundant decorations, the sleeves were full at the top with much trimming. This passion for trimming extended to the hats which were wide in brim, high in crown, and profusely bedecked with flowers and ribbons. The hair was worn high at the back and gathered into bunches of curls at each side of the forehead.

The general silhouette of the Romantic period (1830-1848), was similar to that of the Restoration, the drooping shoulder line being its chief characteristic. The hair arrangement was simpler, the hair being drawn back from the face into a roll; curls about the face showing beneath the close-fitting bonnet were quite generally worn.

By the time of the Second Empire (1852-1870), the skirts had increased in width to such an extent that they remind one of the skirts of the sixteenth century. Crinolines and starched petticoats were worn, and usually flounces or some other form of crosswise decoration were applied to the voluminous skirts. The close-fitting bodice with its long shoulder remained, but the sleeves became tight at top, transferring their fullness to below the elbow. Bonnets and small hats of infinite variety of shapes were the modish head covering of the day.



FIG. 13.

In the year 1870, the crinoline and full skirts finally succumbed to popular opposition, and were succeeded by the bustle and narrow Chinese skirt, which was worn over it. By 1875 the skirts were so tight at the knees that great inconvenience was experienced in walking. The bodice, cut with a peplum below the waist line, was still close-fitting, and quite generally buttoned to the neck with a standing collar, the sleeves remaining fairly tight until about 1896, when the leg o'mutton sleeve reappeared to balance the increasing width of the long skirt.

The fabrics of this century show as great a variety as do the silhouettes, which they so greatly affected. The embroidered silks and other fabrics of the First Empire gave way in the time of the Restoration to fine cottons and light materials which took from the heavy appearance of the voluminous dresses, while in the Second Empire tulle, organdie, crepe, muslin, together with other light fabrics were as much in demand as the rich and costly silks manufactured at Lyons. Serge, cashmere, alpaca, and mohair won popular favor later in the century.

QUESTIONS

1. Analyze carefully the silhouettes of this century, from the point of view of: Balance, relation to the natural lines of the body, ease and comfort in wearing.
2. Collect family photographs of the time of the Civil War, and make free hand sketches of the silhouettes of the costumes.
3. Trace the sources of inspiration for the nineteenth century costume silhouettes.

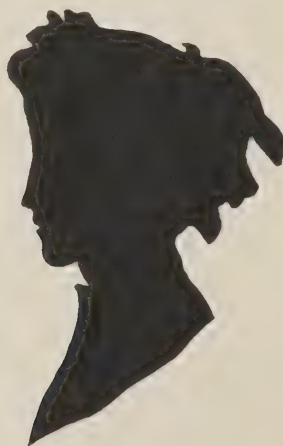




FIG. 14.



FIG. 15.



FIG. 16.

TWENTIETH CENTURY SILHOUETTES

AN EXAMINATION of the preceding pages will show to the observer an ever increasing number of silhouettes in each of the succeeding centuries. In the first quarter of this present century fashion has already decreed nearly as many changes in the outlines of our costumes as there were in the entire nineteenth century.

In the early part of this recent period women fell victims to the very short, small-waisted corset with its accompanying absurdity, the bustle. Together these two contrivances so distorted the natural, graceful contour of woman's body that today we look with considerable chagrin at the fashions of 1902. Then the full, trailing, bell skirts, smooth and glove-fitting at the hips, and the broad shoulders of the high-collared bodices threw into sharp relief the extreme smallness of the waistline with its rather sharp point in front. The sleeves were fairly tight with frequently puffs at the wrist, while the hat, short and close-fitting in the back, and somewhat shovel-shaped in front, perched upon a high pompadour, tried to balance the broad, sweeping hemline of the skirt.

Within ten years' time the silhouette had changed to that given by a skirt narrow at the feet, frequently draped and of uneven hem line, or with a tunic which reached to just above the knee; a loosely fitting kimono blouse with a V neck line; a waistline of more generous size and a trifle shorter than the one characteristic of the silhouette of 1902. It is a difficult task to select any hat as typical of the years 1912 and 1913 as the photographs and fashion magazines of those years show an infinite variety of sizes and shapes ranging from the small turban with its upstanding feather, quill, aigrette or bow, to the large picture hat with its ruche of tulle or drooping feather. The muff, on the contrary, which was carried to complete the winter costume, was of a definite size and shape, large, and rather flat. These pillow-like muffs call to mind those carried by the gentlemen of fashion of the court of Louis XIV (1643-1715).

By 1916 the leaders of fashion had grown tired of long, straight lines and instituted the bouffant silhouette. Then gradually the skirt became shorter and narrower. In 1920 the costume consisting of a straight, short skirt, trim box coat



FIG. 17.

or sweater and blouse, struggled for supremacy with the simple chemise dress which hung from the shoulders in the manner of the dresses of the early Middle Ages. The penchant for simplicity extended to the hats which, in general, were small, worn well down over the forehead, and mostly void of any but the very simplest trimming.

With abbreviated skirts the foot-wear naturally received considerable attention. Low-cut, flat-heeled shoes, the natural accompaniments of a costume permitting perfect freedom of motion, were worn in all seasons with silk or woolen hose as the weather and occasion necessitated.

Due to the increase in skill and enterprise of the manufacturers of fabrics of all kinds, one is amazed at the infinite variety and beauty of the materials which have been used in the garments of the present century. Each season has brought forth its own new array of weaves and colors so that every woman has been able to make her choice from such staples as serge, tweed, broadcloth, velour, velvet, satin, silk crepe, both transparent and opaque, swiss, organdie, voile, gingham, heavy or sheer linens, or from the innumerable novelty weaves which have crowded each other on the shelves of our shops at the opening of each season.

In 1923, we are in a state of transition with all tendencies pointing toward elongation of the general lines of our costumes. Paris decrees long skirts, long waist lines, and long sleeves; even the crowns of the hats are increasing in height, while many women who reveled in the happy freedom of short tresses the last year or two are beginning to comb the hair back from the face.

One is led to wonder how long, after the novelty has worn away, the women of America will submit to the restrictions of such styles as the present ones, having known and enjoyed as they did the comfort, simplicity, and freedom afforded by the short, trim, sensible, and attractive costume which resulted from the activities of women during the World War. It is to be hoped that the universal teaching in our schools today of dress design, economics, and hygiene will result in more intelligent, thoughtful, and artistic dressing in the immediate future than we have seen in many of the past ages. Never before in the long history of costume has there been the opportunity for as great independence in the designing and selection of one's clothes. Although we are necessarily somewhat restricted by the offerings of our merchants, the handicap is in reality a small one, for the wares of all the world are brought to our doors for us to choose from; the range of



FIG. 18.

prices is normally sufficiently varied to suit the convenience of all; the merchant is more than anxious to fill our wants; the crafts and art of present day and ancient peoples are accessible to us for ideas and inspiration; and most important of all, intelligent public opinion inclines now, as perhaps never before, toward the simple, appropriate, and beautiful in dress for each and every one.

“Right dress is therefore that which is fit for the station in life, and the work to be done in it; and which is otherwise graceful—becoming—lasting—and easy; on occasion, splendid; always as beautiful as possible. . . . Obeying fashion is a great folly, and a greater crime but gradual changes in dress properly accompany a healthful, national development.”

—RUSKIN, “Arrows of the Chace.”

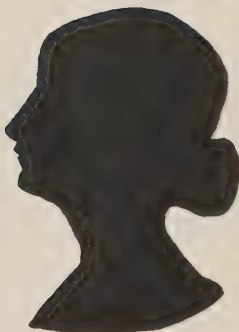




FIG. 19.

ONE'S OWN SILHOUETTE

AFTER a study of the outlines of the costume of the women of other days one is naturally rather curious and concerned about her own silhouette and wonders, probably, which is the best outline for one of her own particular build.

A comparison of the silhouettes of the eighteenth century, one with the other, will show quickly and clearly their effect upon the height and breadth of the figure. The broken silhouette which is broad at the bottom, as shown on p. 19, also on p. 30, increases the size of the wearer by attracting the eye to the lines which flow away from the natural ones of the body. The perpendicular, very slightly broken lines of the Grecian figure on p. 5, as well as those of the costume of the early nineteenth century (p. 27) by following more nearly the contour of the body, apparently increase the height of the wearer. By the length of her skirt the woman of 1798, seemingly added a cubit, more or less, to her stature, while on the other hand, the flapper of 1922 decreased her height by adopting and wearing the extremely short skirt.

That increase in width at the shoulders may be created by broad collars, berthas, fischus, and sleeves which are large and full at the top, is demonstrated by the silhouetted figures of 1558, 1625, and 1832. This suggestion may be followed, though not to the extreme which is shown in the cuts, by the person whose shoulders are narrow and need to be brought into better proportion to the breadth at the hips.

This simple comparison may offer suggestions to the short, stout person, and to the one of considerable height and slenderness. It may furnish a clue for the selection or avoidance of that costume, the outline of which will emphasize characteristics which she may or may not, wish to feature.

Once the general outline has been decided upon, attention must be directed to the selection of the material which will best carry out the idea in mind. For the slender woman materials which will stand out from the figure, and give the feeling of breadth and fullness should be used. Taffeta, organdie, linen, and other slightly stiff, crisp materials lend themselves very readily to this purpose. Such

soft fabrics as satin, the heavy, non-transparent crepes, velvets, or soft taffeta fall in more graceful folds than the materials mentioned above, drape well, and may be used to advantage by the slender woman who wishes by her silhouette, as well as by the areas and lines within the same, to emphasize the charm of a graceful, willowy figure.

By the woman of ample proportions taffeta, organdie, and all other similarly stiff fabrics must be rigidly avoided as they in no way adapt themselves to the straight line silhouette which is most suited to the stout figure.

From the eccentric hair arrangements and head coverings shown on the preceding pages, one may glean suggestions for the framing of the face, and see the relation of the coiffure and hat to the rest of the costume. The graceful arrangement of the hair by the Grecian women and by the women of the early seventeenth and early eighteenth centuries proves how attractive and pleasing a simple treatment which permits of the following of the natural lines of the head may be. In decided contrast the elaborate head-dresses of the late eighteenth century as well as those of the 1830's are very telling examples of the lack of proportion and harmony which result from an extreme and unnatural arrangement of woman's crowning beauty.

Proportion and balance should be considered in the selection of any type of hat. The tiny dot of an 1874 hat was probably no more closely related in balance to the broad, sweeping skirts of that day than was the very wide brimmed hat of 1911 to the accompanying skirts of very meagre width.

The hat of horizontal lines may be worn well by the tall woman, while her sister with fewer inches to her stature may add to her apparent height by wearing a hat the lines of which are predominantly vertical, in brim, crown, and trimming.

SUGGESTIONS FOR THE USE OF THIS BOOK

IN ORDER to make this book most helpful to those interested in a study of costume, a few suggestions for the use of the silhouettes are offered. The versatile student and teacher should find many interesting and unique ways in which the material here embodied may aid in their design and clothing work.

For a class in historic costume these silhouettes traced, cut out of black paper, with small cardboard standards pasted to the back, or mounted on white muslin in consecutive order will give a simple, graphic representation of the silhouettes of the different periods of costume history.

These figures may be used very effectively also in studying the relationship between the material and the silhouette of any costume, modern as well as historic. With these figures before them and with lengths of different materials, students may experiment in arranging and pinning the pieces of cloth on forms or better still, on each other, to see which materials lend themselves to the long, straight line silhouette, and which to the bouffant, rounding one. Such experiments are of great assistance in the selection of the material and silhouette which best suit one's own particular type.

These figures may be of considerable help in any discussion of the hygiene of dress by showing the restraining, hampering effect on the body of clothes which do not take into consideration the laws of hygiene. They illustrate as well the beauty and grace of those garments which permit perfect freedom of motion to all parts of the body.

More definite suggestions for problems which may be worked out in connection with the descriptions and figures in this book are as follows:

I. Have a student read to the class from an old novel or short story a description of a costume which the class may then represent free hand in silhouette form. This may then be compared with the appropriate silhouette in this series for interesting variations or likenesses.

II. A grandmother of one of the students may possibly be interested in describing the costume of her girlhood day to groups of students who would then make a silhouette of the costume.

III. Have students clip from old and modern magazines a collection of dress designs, identify and classify them according to the preceding figures for a study of the sources of modern silhouette.

IV. Have students cut from local papers or sketch the gowns shown in the display windows of local shops and trace the source of the silhouettes thus obtained.

V. Many of the advertisements in the modern magazines are making use of historic costume. A group of students may be responsible for collecting clippings from advertisements of figures which may then be compared with this series of silhouettes.

VI. Submit to the class a mixed collection of silhouette drawings and ask for identifications.

VII. The collection by the class of old family photographs and daguerrotypes for comparison with the silhouettes of the nineteenth century may prove an interesting problem.

VIII. If possible have each student make several tracings of her own outline from a full length photograph, and on the tracings sketch the various silhouettes given here for her to see exactly the effect each would have in increasing or decreasing her height and breadth.

IX. After examining carefully the series of figures the class may be asked to select from them elements which suggest dresses for social occasions, for business wear, and for use in sports.

X. Samples may be collected and submitted by the class of fabrics which would be suitable for the silhouettes given.

XI. Students may drape in materials on dress forms the different types of historic silhouettes. These examples may afterward be used by the class in a pageant to show the evolution of silhouette throughout the ages.

XII. The outlines may be traced, and with the help of old fashion books and magazines, the details of the costume traced in and colored with crayon or water colors.

ILLUSTRATIVE MATERIAL

As many of the most helpful books relating to historic costume are very expensive, the following suggestions are offered as being within the reach of all teachers with the expenditure of little money and some effort.

Current newspapers and magazines nearly always contain articles and pictures which are helpful. Clippings should be made, mounted on cardboard or heavy paper and filed according to a simple system so as to be easily available for class use. Good copies of very fine pictures can be bought for a very small sum from two or three firms which specialize in inexpensive prints (p. 49).

Many of the museums of art in the larger cities have lending collections of slides, textiles, and reproductions of paintings in the museum collection, which may be used by schools outside of the city and state on the payment of a small rental fee and the charges for transportation (p. 49).

When the school owns a lantern or reflectoscope it is suggested that the teacher make frequent use of this means of showing slides and small pictures to large groups of students. The reflectoscope is so easily operated that it can be used by the students themselves.

Many of the public libraries have lending collections of mounted pictures which are available for school use.

Some progressive teachers are having students work in groups in the making of illustrative materials which are to be used for their particular problems and then added to the school collection. Much of this work can be done effectively by using tissue paper and inexpensive cloth.

The friends and parents of children of foreign stock generally have some of the costumes worn in their native country which they are always proud to lend to the school for illustrative or exhibition purposes.

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